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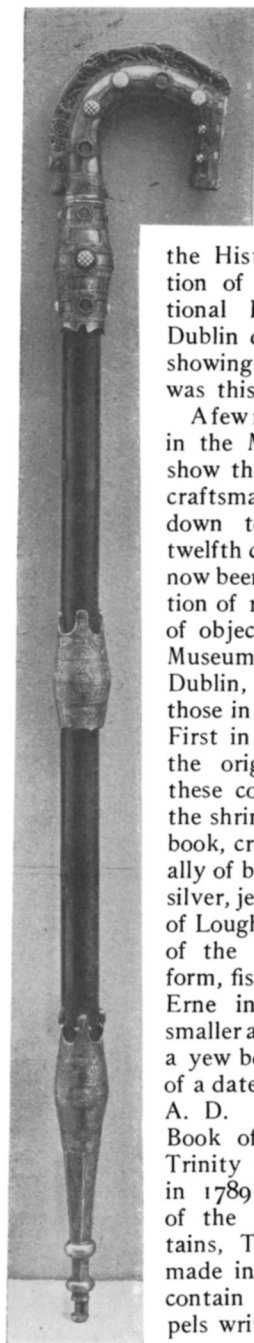
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## REPRODUCTIONS OF IRISH ANTIQUITIES



IN the artistic handicrafts and manufactures, Ireland has held a proud position, especially as regards silver and glass, the examples exhibited at the Historical Loan Collection of the Irish International Exhibition, held at Dublin during the past year, showing how well deserved was this pre-eminence.

A few reproductions placed in the Museum a year ago show the great skill of the craftsman in these materials down to the end of the twelfth century. There have now been added to the collection of reproductions copies of objects in the National Museum and Trinity College, Dublin, with a few from those in private collections. First in importance among the originals from which these copies are taken are the shrines containing a bell, book, crozier, or relic—usually of bronze, set with gold, silver, jewels, etc. The shrine of Lough Erne, an example of the "Church-shaped" form, fished out of Lough Erne in 1891, contains a smaller and older shrine with a yew box. It is evidently of a date earlier than 1100 A. D. The shrine of the Book of Dimma, now at Trinity College, was found in 1789 among the rocks of the Devil's Bit Mountains, Tipperary, and was made in the year 1150 to contain a copy of the Gospels written by Dimma, the

scribe, some time in the seventh century.

The Lismore Crozier, or Pastoral Staff of MacMeic Aeducan, a former Bishop of Lismore, who died in 1220, was found, together with the celebrated book of Lismore, built into a recess in a wall when Lismore Castle was restored about 1811. It is now in the possession of the Duke of Devonshire and is probably the actual pastoral staff of Saint Carthagh, the first Bishop of Lismore, the niche having been made for its protection. One of the most beautiful of croziers is that of the Abbots of the great monastic city of Clonmacnoise on the Shannon, dating from about the year 1100, now in the National Museum. It is decorated with silver strips let into bronze, and has an unusually fine openwork "mane" along the edge of the curve and head. It was discovered about 1790 in the little church of Kiernan, the reputed burial place of Saint Kiernan.

The celebrated Charter-horn, symbol of the conveyance or transfer of property, usually known as the "Kavanagh Horn," was presented to Trinity College by Thomas Kavanagh of Ballyborris in the county of Carlow, a lineal descendant of the last King of Leinster. Carved out of ivory, it is sixteen-sided and stands upon a pair of brass legs with gilded brass body-mounts, and bears the inscription, TIGERNANUS O'LAUAN ME FECIT DEO GRATIAS I. H. S., which gives the name of the craftsman, Tiernan O'Lavan.

Of the objects of personal adornment used in Ireland, the principal and commonest was the brooch of bronze, rarely of the precious metals, enameled or jeweled, which was worn both by men and women. The earliest are those which had a movable ring, usually with expanded ends, and with a slit by which the open ring could be passed under the pin and turned so as to hold it firmly in place. A second stage in their development displays brooches with larger flattened ends, sometimes triangular in shape. Still later is the type in which the slit of the ring is closed by a small band or tongue of metal, and can, therefore,

no longer be turned under the pin. In the last stage the slit has been completely closed, although clearly indicated in the pattern. The ring pins were developed from the brooches and probably came into use about the ninth or tenth century.

The Tara brooch, a reproduction of which is already in the Museum, is the most perfect of those now preserved at Dublin. The so-called Dalriada brooch is of fine gold, in which it is probably unique, and, according to Dr. Petrie, is not later than the end of the eleventh or beginning of the twelfth century. The recent accessions include copies of several other famous brooches; the brooch found at Kilmainham, County Dublin, where once stood a hospital of the Order of Templars; the Cavan (or Queen's); Kilkenny and Tipperary brooches, called after the counties in which they were found, all in the National Museum; the University brooch in Trinity College, with ornament formed of the interlacing of

the bodies of the Irish Elk; the Clarendon, or Ogham Brooch, the only one found bearing an inscription in the Ogham character; and the Arbutus brooch, deriving its name from its resemblance to the decoration of the berries of that tree.

Reproductions of cloak and bodkin pins, earrings, neckrings, a large fibula of fine gold weighing thirty-three oz., now in the Museum of Trinity College, are shown; also copies of two methers or drinking vessels in wood. Space does not permit any reference to the styles or design of these interesting specimens, but the following works bearing upon them may be found in the Library:

Wakeman. Handbook of Irish Antiquities.

Stokes. Early Christian Art in Ireland.

Wilde. Catalogue of Irish Antiquities.

Westropp. Guide to the Collection of Irish Antiquities.

Joyce. Social History of Ancient Ireland.  
J. H. B.



SHRINE OF THE "BOOK OF DIMMA"